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ENDOLITHIC MARBLES.

ALMOST every day brings something new to the notice of the decorator and architect in the way of materials for interior and exterior embellishment and adornment of buildings, and also almost every day many of these materials are proved on trial to be worthless and often harmful.

Yet, in the ebullition of ideas, caused by the greater knowledge of art among our people, and in consequence the ever-increasing demand for things of beauty, materials are produced now and then that are of great use in matters of decoration and construction. Among the most recent of the useful and at the same time beautiful materials that have come under our notice are the so-called "Endolithic" marbles.

These endoliths are either in solid colors or carry some decorative ornament or figure-subject in monochrome or polychrome.

The base of the endoliths in all cases is white Italian marble, which by a chemical, yet natural process, is changed into beautiful colored marbles of the rarest kinds and hues, variously shaded, veined, reticulated and even with brecciated forms.

For example, it is claimed, and as far as we can see, justly so, that Endolithic Siena marble is "the same in color, veining and durability, yielding the same constituents when subjected to chemical analysis, as that brought from the quarries of Italy."

That which strikes us with the greatest wonder in the process is, that pictures and ornaments can be painted with the endolithic pigments upon marble as easily as upon canvass, and then, under certain conditions, penetrating the marble to such a depth as may be required, without spreading to the right or left, the lines of color entering vertically, at right angles with the surface, in that way producing a permanent and imperishable picture, more indestructible than mosaic and far more beautiful, as there are no intersecting lines of cement to mar its beauty, while the field of color is larger.

It has been our privilege to have seen part of the wall, painted by Geo. W. Maynard with endolithic pigments, for the bathroom of Mr. Robert Garrett, of Baltimore: of yellow-toned trellis work covered with delicate white, pink and blue morning-glories and their green leaves, with the blue sky seen beyond and white clouds floating here and there, while in the center of one of the side walls of the room, embowered among the flowers and leaves, are two life-size nude cherubs, painted in Mr. Maynard's well-known bold and effective manner, apparently with the same ease as if he had been working in oil or water-colors. The work, as a whole, is effective, with depth and transparency of color most astonishing, and is a credit to the artist and a meritorious effort.

We give an illustration of a colonial mantel, designed by Caryl Coleman, which has been executed in Endolithic Siena marble of different shades. The history of the building of this mantle is as follows: First, white Italian marble was chosen for its veining, then colored in the slabs and blocks, through and through, in various tones of Siena, from a deep yellow to a rose-yellow mixed with lines of grayish red. These various tones were sought in order to get a color contrast between the members of the mantel. After the coloring, the marble, the blocks and slabs were cut, carved, decorated and put together, as shown in our cut, made from a drawing by Miss Clara F. Huston, of the actual mantel.

CHEVRON patterns in wall paper, which come into use for halls and drawing rooms, with flock outlines to figures, or gold in different shades, with their broad bands of color in shaded tones intersecting each other, and distinct heraldic emblems, are somewhat in demand, owing to the prevalence of the renaissance style, with which they accord.

COAL SCUTTLE.—A good design for a coal scuttle has a shell basis, the foliage is carefully relieved, and at the back appears the mask, with massive locks of hair, of a huge Polypheme, which excites a notion of propriety in connection with the purpose of the object, without that kind of allusiveness which borders on vulgarity.

PARLOR GAS FIXTURES.

See illustration, page 41.

CHANDELIER.

AN octagonal prism, sixteen lights, with frame of twisted pipes (fire-gilt). Chains of polished iron, the small spheres strung on them being of copper, iron and brass, highly polished. Panels in beaten copper and arabesques in brass effect. The eight large pendant spheres are to give dull metallic surfaces in different colors, and on these surfaces are planted metal stars and rosettes, brilliantly polished.

The workmanship of this piece should, by purposed boldness, and even roughness of execution, reproduce as closely as possible the style and manner of ancient metal-work.

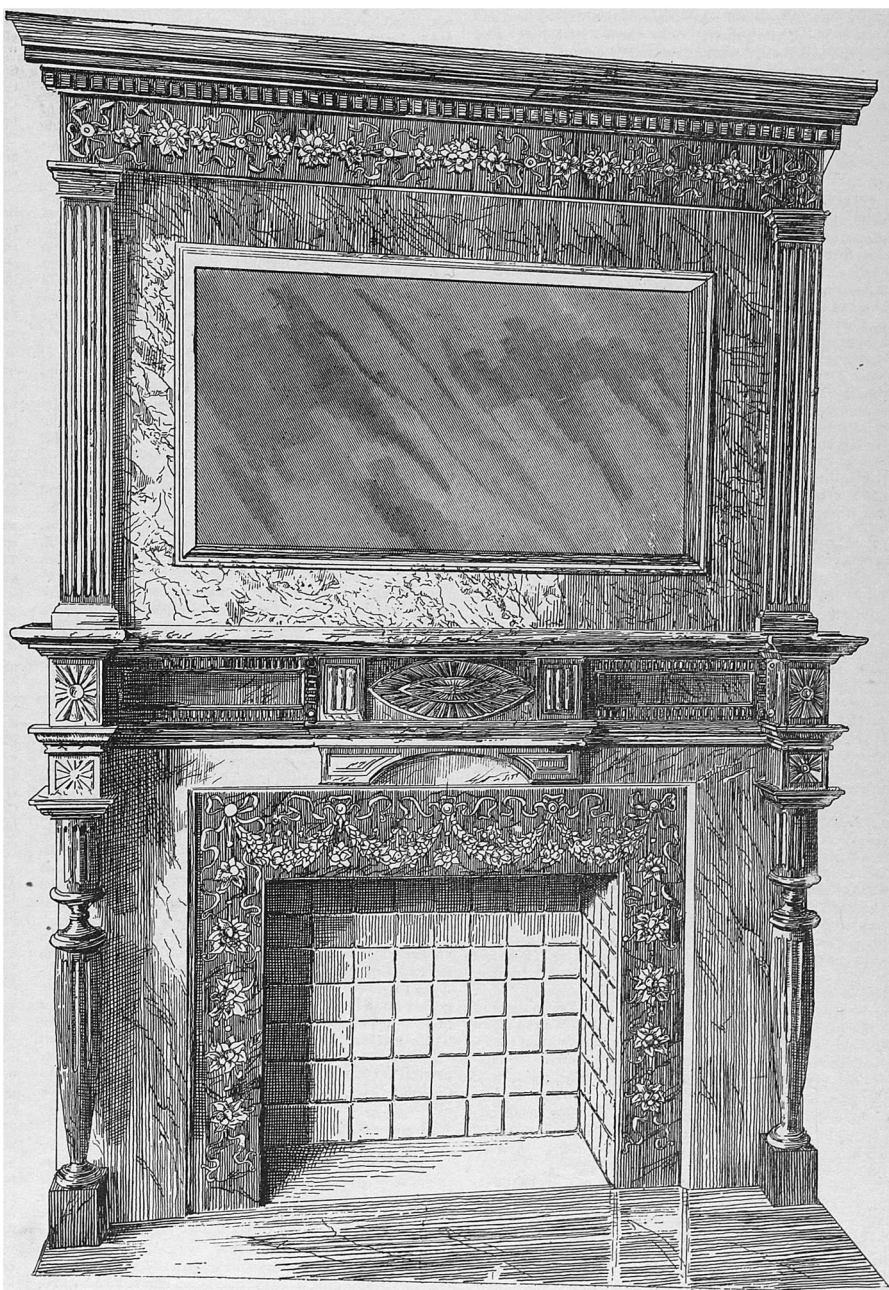
BRACKET.

In hammered brass. The panel over the open work represents a Nereid, in a round swirl of water, blowing on a conch. The border represents glowing water, and at the corners are escallops.

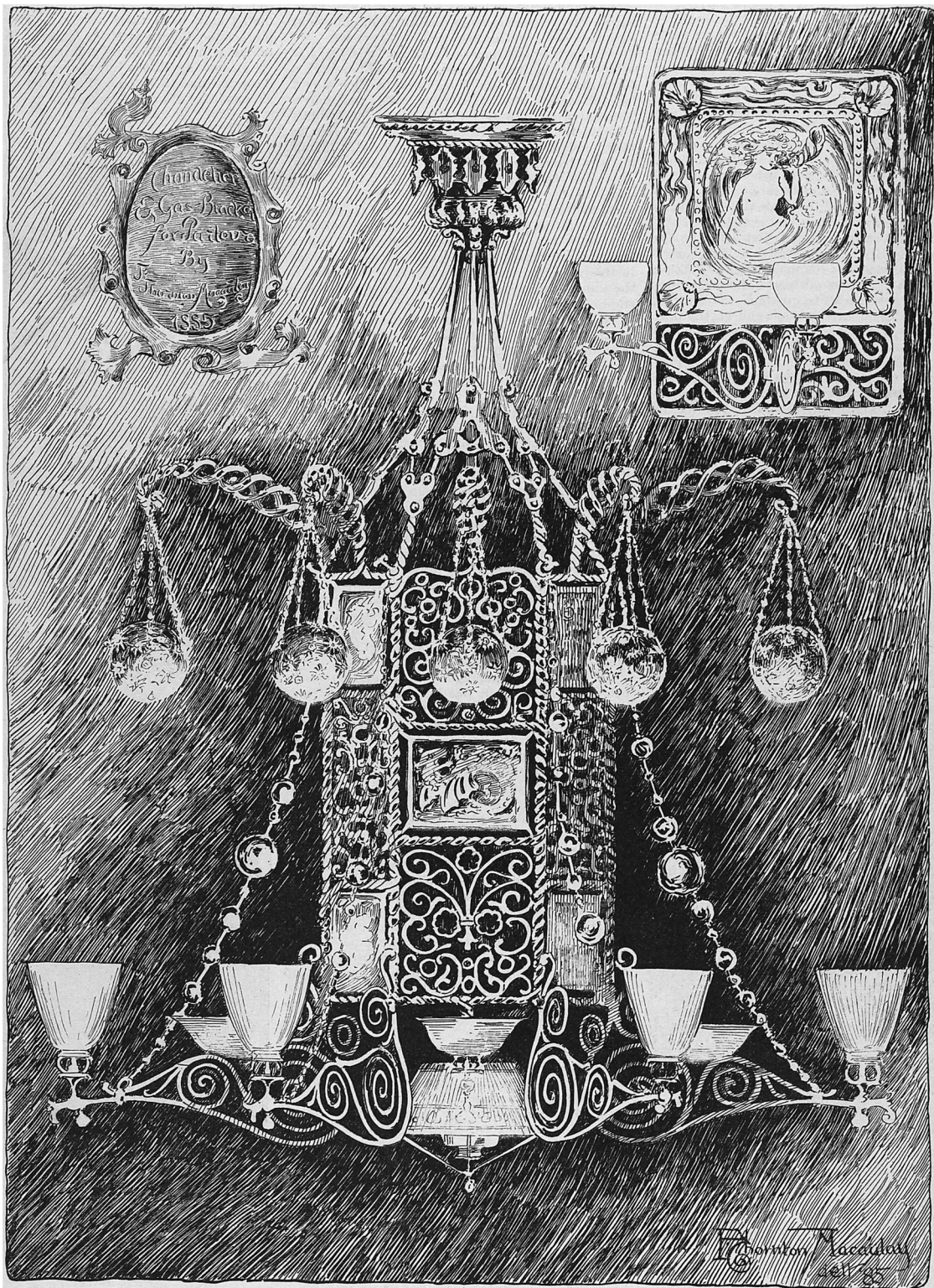
No taste need fail of gratification in the all-abounding patterns of wall paper. The enterprise of manufacturers in this line merits, as it receives, the heartiest recognition.

MISAPPLIED DECORATION.

THOUGH one of the primary qualifications for the artistic career is the inborn or acquired taste that favors no expression but what is guided by a sense of fitness or just relation, it is surprising that this same sense of fitness is often lacking. An artist may have an appreciation of form, an eye for color, a free technique—what does it amount to, if his forms and colors are misplaced, and his technical acquirements misapplied? In a recent number of an esteemed contemporary there appeared a design for a chair back, to be carved in wood. What think you this design was, that the occupants of the chair were asked to rest against? A mass of blackberry vines with projecting thorns and sprays of fruit! Fancy a person placing his back against the objects which this carving is intended to simulate. He would not keep it there long. When he arose, his coat would be ruined with berry juice, and his flesh picked with thorns. Many persons would seat themselves in a chair decorated in this threatening manner without a thought, except, perhaps, of the technical skill exhibited by the carver, but to others there would be an innate sense of unfitness, which they would not venture to express to themselves, but which they would feel, as the trained ear feels the dissonance of a sixteenth of a tone in music, or the trained eye feels the falsity of a bad line in drawing. If they suggest the real they are ill-fitting decoration.



COLONIAL MANTEL, DESIGNED BY CARYL COLEMAN, EXECUTED IN DIFFERENT SHADES OF ENDOLITHIC SIENA MARBLE.



PARLOR CHANDELIER AND GAS BRACKET, DESIGNED BY F. THORNTON MACAULAY. (FOR DESCRIPTION, SEE PAGE 39.)